GUITAR • VOCA

Best of Ronnie James Dio

ARTIST APPROVED

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This book was approved by Ronnie James Dio

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Foreword

Ronnie James Dio.

The greatest heavy metal vocalist of all time.

My obsession with Dio's music is well documented.

What is it that makes him so kick-ass?

His soaring melodies?

His powerful theatricality?

His passionate fire?

Or is it the Biblical force with which he launches his ferocious emotional attack...operatic in its scope and provocation?

It is, of course, all of the above.

Long live metal...and long live Ronnie James Dio!

—Jack Black

CONTENTS

DON'T TALK TO STRANGERS

Words and Music by
Ronnie James Dio

Gtr. 2: w/ Riff A1 (2 1/2 times)
B♭sus2/D
Fsus2
C/E
F5 Dm7(no3rd)
Don't go to heav - en, 'cause it's real - ly on - ly hell.
Gtr. 3 (elec.)
mp
w/ clean tone & slide
Gtr. 3 tacet
B♭sus2/D
Fsus2
C/E
F5
Dm7(no3rd)
Don't smell the flow - ers, they're an e - vil drug to make you lose your mind.
B♭sus2/D
N.C.
Don't dream of wom - en, 'cause they'll on - ly bring you
Gtr. 1
Interlude
Double time
Gtr. 1 tacet
D5
B♭/D
down.
*Gtr. 4 (elec.)
Rhy. Fig. 1
End Rhy. Fig. 1
f
P.M. throughout
w/ dist.
*Doubled throughout
Gtr. 4: w/ Rhy. Fig. 1 (3 times)
D5
B♭/D
D5
B♭/D
D5
B♭/D
1. Hey,

Verse

D5 D(♭5)

you, you know ___ me, you've touched

*Gtr. 3 Rhy. Fig. 2

w/ dist.

*w/o slide

Gtr. 4 Rhy. Fig. 2A

Dsus4 D5

me, I'm ___ real. ___

End Rhy. Fig. 2

End Rhy. Fig. 2A

Half-time feel
End half-time feel
D5
Bb5
C5
look and see and feel me. I'm
Gtr. 4
Gtr. 4: w/ Rhy. Fig. 1 (2 times)
D5 Bb/D
dan - ger, I'm the strang - er.
Gtrs. 3 & 4: w/ Rhy. Figs. 2 & 2A (2 times)
D5 D(b5)
And I, I'm dark - ness, I'm an -
Dsus4 D5
- ger, I'm pain. I, I'm a mas -
D(b5) Dsus4 D5
- ter, the e - vil song you sing in - side your
Half-time feel
Gtr. 3 tacet
End half-time feel
Bb5 C5 Bb5 C5
brain. Drive you in - sane. Don't
Gtr. 4

Gtr. 4: w/ Rhy. Fig. 3 (3 times)

C5

D5

8va

End Rhy. Fig. 4

P.M.

P.M.

P.M.

P.M.

C5
8va

D5
loco

B♭5
No, no. Don't

C5
D5
let them in your life.
P.M.
P.M.
P.M.

B♭5
C5
Pro - tect your soul!
P.M.
P.M.
P.M.
P.M.
P.M.
grad. bend

Half-time feel
Gtr. 4: w/ Rhy. Fig. 3 (2 times)
D5
B♭5
1 1/2
1

C5
D5
1/2
P.M.
steady gliss.

B♭5
C5
D5
grad. bend
1/2
P.S.

Outro-Chorus
Gtr. 4: w/ Rhy. Fig. 3 (2 times)
Gtr. 5 tacet
D5
B♭5
C5
D5
Don't dance in dark - ness, you may stum - ble and ___ you're sure to fall. ___

B♭5
C5
D5
Don't write in star - light, 'cause the words may come out real.
B♭5
C5
D5
Don't talk to strang - ers, 'cause they're on - ly there to make you sad.
Whispered: Don't talk to strang - ers.
Gtr. 4
P.M.
Dm7(no3rd)
B♭sus2/D
N.C.
rit.
End half-time feel
Don't dream of wom - en, 'cause they'll on - ly bring you down.
let ring
rit.
Outro
Gtr. 4: w/ Rhy. Fig. 1 (7 times)
D5 B♭/D
Yeah.
Run, run, run, run a - way.
D5
B♭
Gtr. 4
P.M.

HEAVEN AND HELL

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

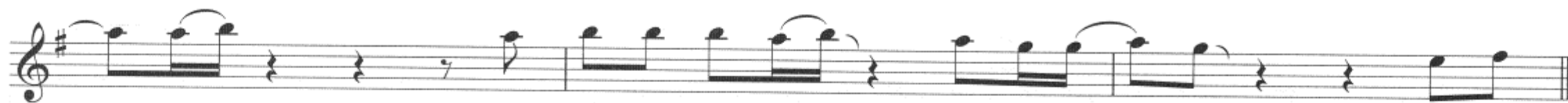
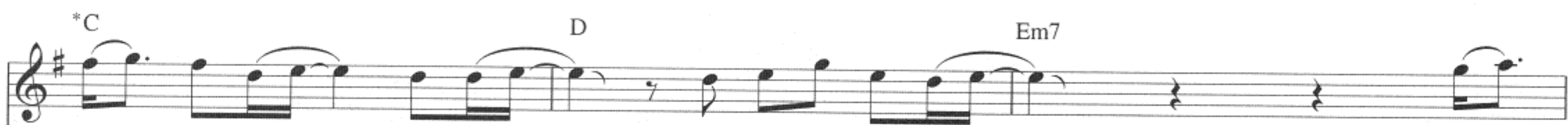
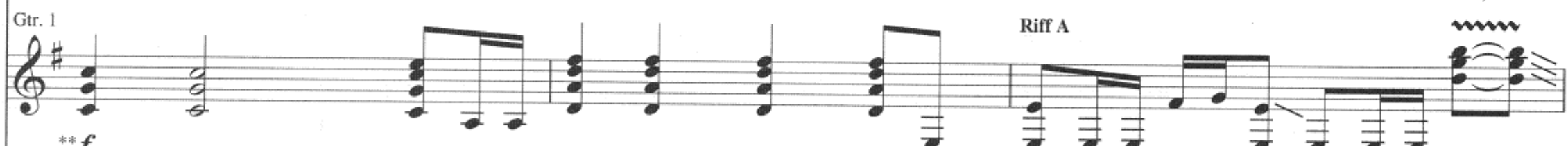
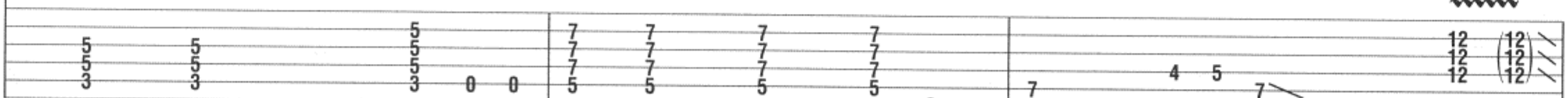
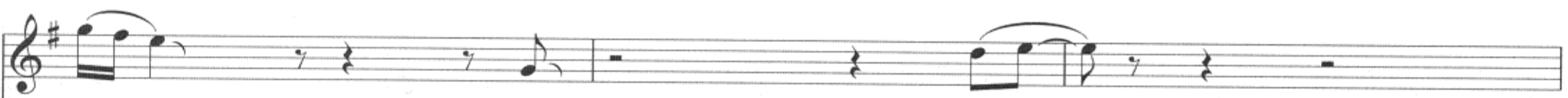
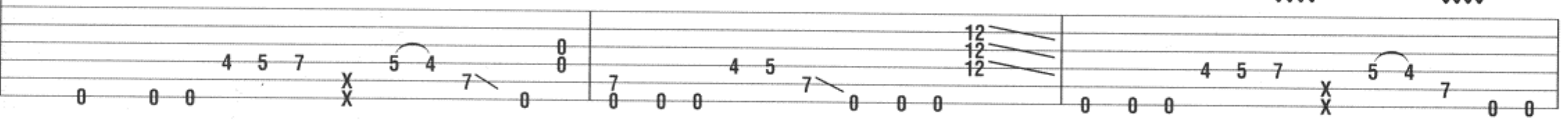
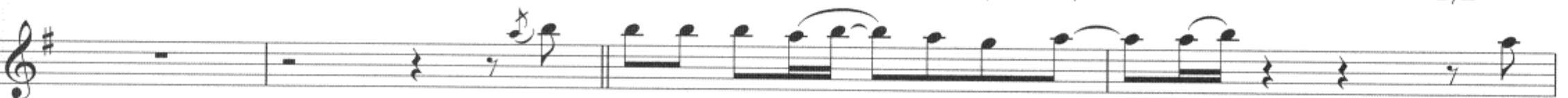
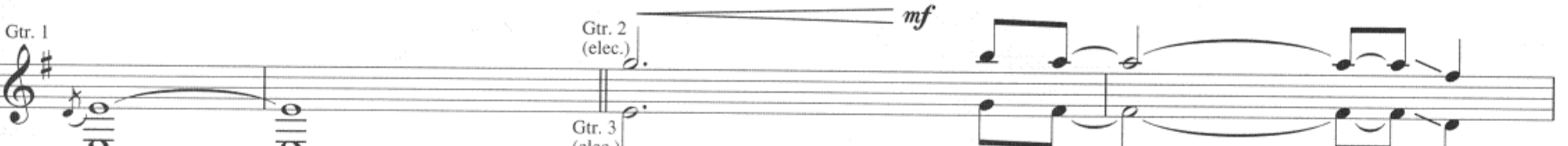
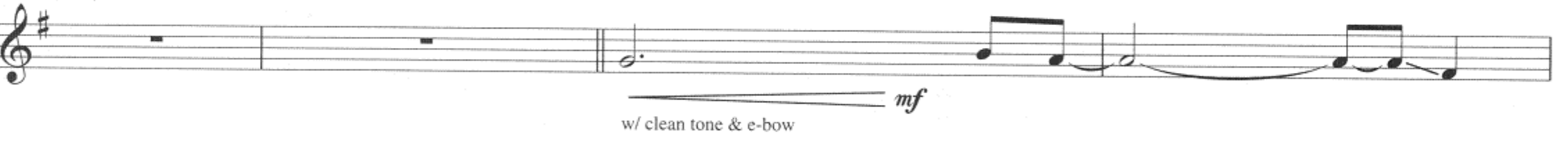
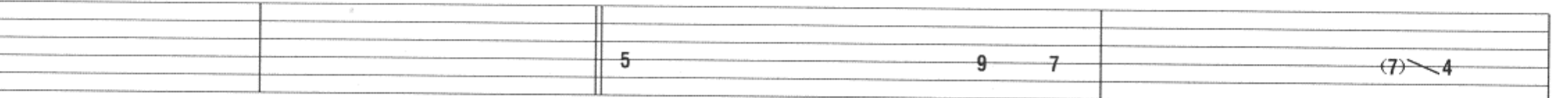
Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Moderately slow ♩ = 90

*Doubled throughout

Verse

**Gradually lower vol. knob to 0.

***Chord symbol implied by bass.

Em
G/E F#m/E
Asus4/E
D/E
end - ing is just a be - gin - ner. The clos - er you get to the mean -
- ing, the soon - er you know that you're dream - ing. So it's
Chorus
Gtrs. 2, 3 & 4 tacet
C5
D5
on and on and on. Whoa, it's on and on and on.
Gtr. 5 (elec.)
mf
w/ dist.
Gtr. 1
f
P.M.

D5
C5
D5
It goes on and on and on, heav-en and hell.
P.M.
P.M.
Gtr. 1: w/ Rhy. Fig. 1
E5
F#5
G5
C5
D
E5
F#5
G5
I can tell.
Gtr. 5
A5 G5 F#5 E5
F#5
G5
C5
D
Fool, fool.

Bridge

Gtr. 5 tacet

E5 F♯5 G5 A5 G5 F♯5 E5 G5 Am(add9)

Oh.

(Ah.

Gtr. 5

Gtr. 1

let ring

let ring

P.M.

D5 F/A *C/G

Oo.

Ah.

Gtr. 1

P.M.

let ring

P.M.

P.M.

*Bass plays G.

*G/B
D
A5
Yeah, yeah.
Ah.)
let ring
P.M.
*Bass plays B.
Interlude
Gtr. 1: w/ Riff A (2 times)
Em7
Verse
Gtr. 1: w/ Riff A (2 1/2 times)
Em7
3. Well, if it seems to be real, it's il - lu - sion. For ev - 'ry
mo - ment of truth, there's con - fu - sion in life. Love can be seen as the an -
- swer, but no - bod - y bleeds for the danc - er. And it's
G
N.C.
Gtr. 1

let ring
let ring
1/2
*Vol. swell
grad. release
steady gliss.
**Vol. swell
grad. release
reverb off
Gtr. 1 tacet
Gtr. 5
P.M.

E5 G5 Am(add9) D

(Ah.

Gtr. 5

Gtr. 1

let ring

P.M.

P.M.

F/A *C/G

Ah.)

let ring

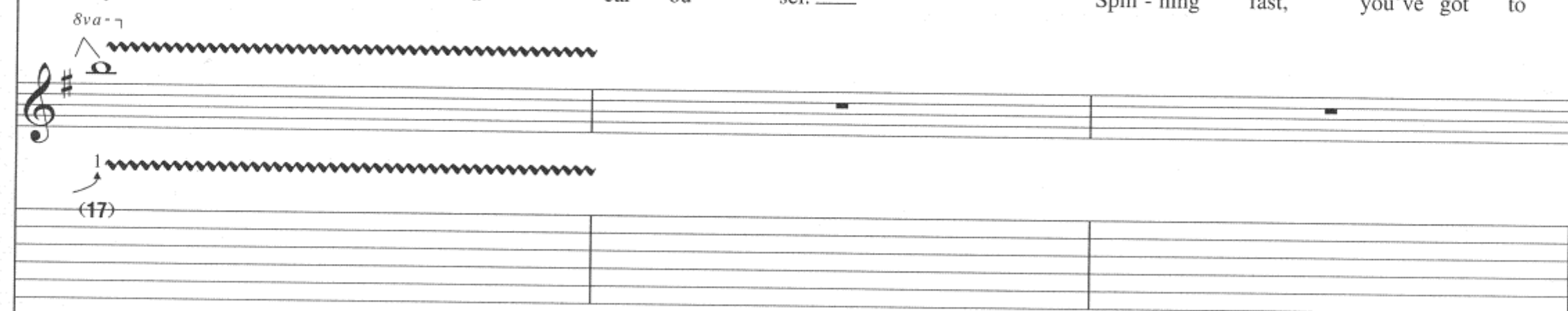
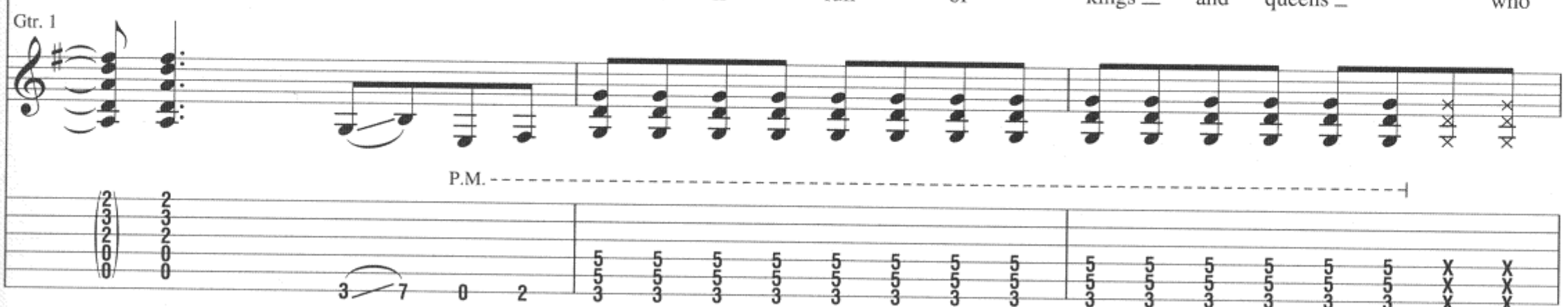
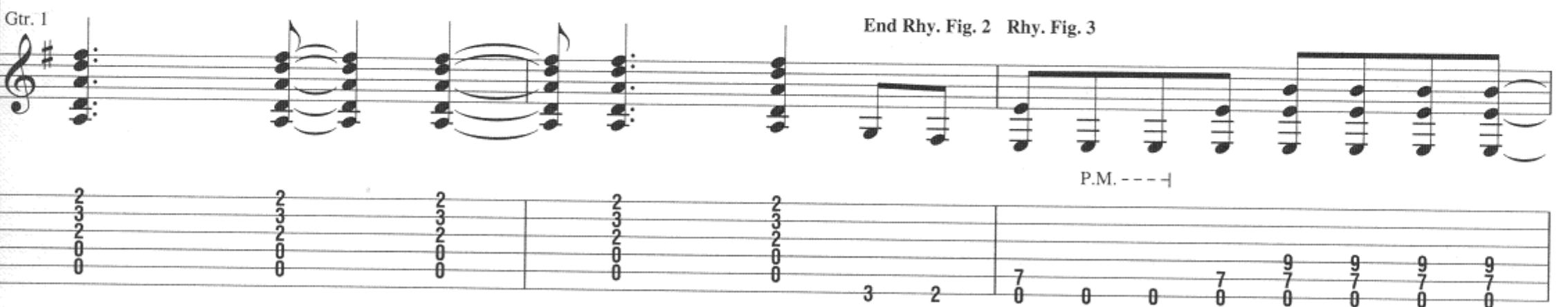
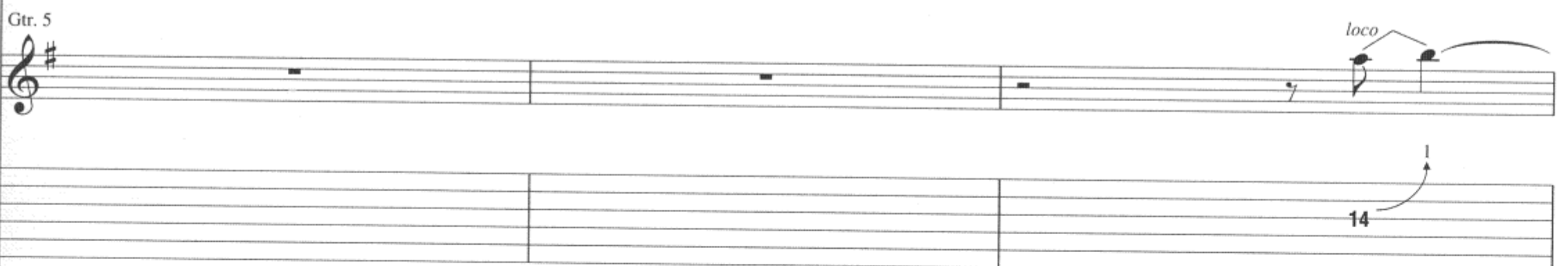
P.M.

P.M.

*Bass plays G.

Interlude
Fast ♩ = 205
E5
E5
fdbk.
Pitch: B
P.S.
Guitar Solo
E5
D
8va

G
D
8va
loco
E5
D
G
D
8va
They

Bridge
E5
Gtr. 5 tacet
D
say that life's a car - ou - sel.
Spin - ning fast, you've got to
8va
Rhy. Fig. 2
P.M.
G5
ride it well. The world is full of kings and queens who
Gtr. 1
P.M.
D
E5
blind your eyes and steal your dreams. It's heav - en and hell.
Gtr. 5
loco
Gtr. 1
End Rhy. Fig. 2
Rhy. Fig. 3
P.M.

D
Oh, well. And they'll
semi-harm.
End Rhy. Fig. 3
P.M.
Gtr. 5 tacet
Gtr. 1: w/ Rhy. Fig. 2
E5
D
tell you black is real - ly white. The moon is just the sun at night. And
G5
D
when you walk in gold - en halls you get to keep the gold
Gtr. 5
Gtr. 1: w/ Rhy. Fig. 3
E5
that falls. It's heav - en and hell. Oh, no,
1 1/2

D
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
E5
no.
Fool,
fool.
D
G5
You got to bleed for the danc - er.
D
E5
Fool,
fool.
D
G5
Look for the an - swer.

D
Fool, —
fool, —
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2 (1 7/8 times)
E5
D
fool. —
G5
D
E5

F#m7(add11)
G6
Bm(add11)
Cmaj7
Am(add9)
Bm(add11)
G6
Riff B

Am(add9)
F#m7(add11)
Em
End Riff B

Gtr. 7: w/ Riff B (till fade)
F#m7(add11)
G6
Bm(add11)
Cmaj7
Am(add9)
Bm(add11)
G6
Gtr. 6

Am(add9)
F♯m7(add11)
Em

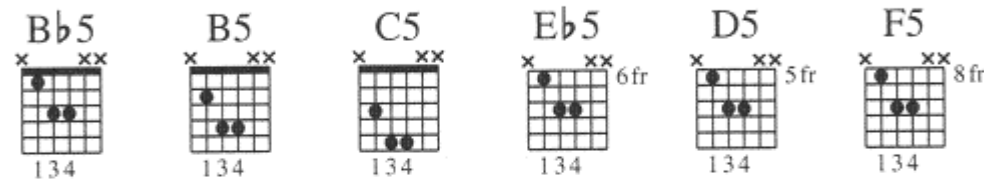
Begin fade
F♯m7(add11)
G6
Bm(add11)
Cmaj7
Am(add9)
Bm(add11)
G6

Am(add9)
F♯m7(add11)
Em

F♯m7(add11)
G6
Bm(add11)
Cmaj7
Am(add9)
Bm(add11)
G6

Fade out
Am(add9)
F♯m7(add11)
Em

HOLY DIVER

Words and Music by
Ronnie James Dio

C5 Bb5 Ab5 C5
Oh, what's be - com - ing of me?
Ride the ti - ger. You could
Gtrs. 1 & 2
P.M.
Ab5 C5 Bb5
see his stripes but you know he's clean.
Oh, don't you see what I mean?
Gtr. 2
Gtr. 1
divisi
Interlude
C5 Ab5 C5 D5 Eb5
Got-ta get a - way,
ho - ly di - ver,
let ring
C5 Eb5 Bb5 C5 Eb5 Bb5 C5 Bb5 C5
yeah.
2. Got

Verse
2nd time, Gtr. 3: w/ Fill 2
C5
Ab5
shin - y dia - monds like the eyes of a cat in the black and blue.
4. Ho - ly di - ver, you've been down too long in the mid - night sea.
Gtr. 2
Rhy. Fig. 1
Gtr. 1
divisi

C5
Bb5
Ab5
Bb5
C5
Some - thing is com - ing for you. Look out! Race for the morn - ing. You can
Oh, what's be - com - ing of me? No! No! Ride the ti - ger. You could
Gtrs. 1 & 2
P.M.
P.M.

Ab5
C5
Bb5
hide in the sun till you see the light. Oh, we will pray it's al - right.
see his stripes but you know he's clean. Oh, don't you see what I mean?
* End Rhy. Fig. 1
Gtr. 2
Gtrs. 1 & 2
P.M.
Gtr. 1
divisi
P.M.
* Refers to both gtrs.

Fill 2
Gtr. 3

To Coda
C5
Ab5
Bb5
B5
Gtr. 1
(cont. in notation)
Got-ta get a - way,
get a - way.
Gtr. 2
(1st time, Gtr. 1 cont. in slashes)
let ring
Bridge
C5
Bb5
Ab5
G5
Be-tween the vel-vet lies
there's a truth that's hard as steel,
yeah.
Gtrs. 1 & 2
The vi-sion nev-er dies.
Life's a nev-er end-ing wheel.
Stay!
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1
3. Ho - ly di - ver,
you're the star of the mas-quer-ade.
No need to look so a -
fraid.
Jump, jump. . .
Jump from the ti - ger.
You could feel his heart but you know he's mean.

Guitar Solo
C5
Bb5
Ab5
Bb5 C5
Gtrs. 1 & 2
Some light can nev - er be seen. Yeah!
P.M.
(cont. in slashes)
Gtr. 3
Eb5 C5
Eb5
D5
Bb5 C5
grad. bend
P.H.
pitch: C
8va
* Played ahead of the beat.
F5
loco
steady gliss.

* Bass plays C.

** Bass plays D.

D.S. al Coda
Ab5
N.C.
C5
Bb5
P.M.
P.M.
P.M.
P.M.

Coda
Bb5
Ab5
way.
Got - ta get a - way,
get a -
let ring

Outro
Bb5
B5
C5
D5
Eb5
C5
Eb5
Bb5
way,
yeah.
Ho - ly div - er,
sole sur-viv -
Rhy. Fig. 2
P.M.
P.M.
P.M.
P.M.

C5 D5 Eb5 C5 Eb5 D5
- or, you're the one who's clean. Ho - ly div -
End Rhy. Fig. 2
P.M. P.M. P.M. P.M.
5 5 3 3 3 5 5 3 3 3 5 5 3 7 7 5 8 8 6
5 5 3 3 3 5 5 3 3 3 8 8 6 7 7 5

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)
C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 E5
- er, Ho - ly di - ver. Yeah, the cat in the blue com-in' af - ter you, ho - ly

C5 Eb5 D5 C5 D5 Eb5 C5 Eb5 Bb5
div - er. Whoa, ho - ly div - er.

Begin fade
C5 D5 Eb5 C5 Eb5 D5 C5 D5 Eb5
Yeah, al - right. Get a - way, get a - way, get a - way. Ho - ly div -

C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 D5
- er. Ho - ly div - er. Whoa, ho - ly div - er.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)
C5 D5 Eb5 C5 Eb5 *Bb5/D C5 D5 Eb5 C5 Eb5 Bb5/D
Hmm, hmm, hmm.
* Bass plays D.

Repeat & fade
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.) (2 times)
C5 D5 Eb5 C5 Eb5 Bb5 C5 D5 Eb5 C5 Eb5 Bb5/D

KING OF ROCK & ROLL

Words and Music by
Ronnie James Dio, Vinny Appice,
Jimmy Bain and Vivian Campbell

D5
E5
D5
E5
C5/G
N.C.
Right!
E5
P.M.
P.M.
P.M.
Verse
3rd time, Gtr. 3 tacet
1. Hot night, summer in the city, just a - bout to smoke and burn.
2. Bad blood, ev - 'ry - bod - y knows it, but ev - 'ry - bod - y does - n't care.
3. Bad boy, al - ways on the cov - er, get - tin' the sto - ry told.
Gtrs. 1 & 2
*2nd & 3rd times, 1st note of measure is tied low E (6th string, open).
N.C.
E5
No!
Look out, he's e - vil but he's pret - ty. And,
He's got the on - ly way to show it, they
Fast, fast. One way or an - oth - er 'cause he'll
G5
D/F#
G5
C5
oh, he's gon - na twist and turn.
want to see it ev - 'ry - where.
nev - er, nev - er, nev - er, nev - er, nev - er get old.
He's got the mid -
He's got to give
He makes a spe -
Rhy. Fig. 2

To Coda
D/C
C
- night mad - ness; he's got con - trol.
you fe - ver; he'll scratch your soul.
- cial mag - ic and you've got con - trol.
D5
E5
1.
D5 E5
He's the king of rock and roll.
He's the king of rock and roll.
End Rhy. Fig. 2
P.M.
D5 E5
D5 E5
N.C.
E5
P.M.
P.M.
P.M.
2.
D5 E5
D5 E5
D5 E5 D5
E5
The king of rock and roll.
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
P.M.
P.M.

D5
E5
N.C.
P.M.

D5
B5
*8va
Gtr. 3 (dist.)
P.H.
Pitch: F♯
*Refers to harmonics only.
Gtrs. 1 & 2
P.M.

Guitar Solo

F♯5
8va
loco
grad. bend
*Both strings caught w/ ring finger.

D5
A/C♯
semi-harm.
F♯5
A5
P.M.
A5/G♯

A5/G
P.M.
F♯5
semi-harm.
B5
C5
D5
E5
D5
E5

D.S. al Coda
D5
E5
D5
E5
N.C.
E5
Harm.
w/ bar
*w/ delay
Pitch: G
*Set for dotted quarter note regeneration w/ 1 repeat.
P.M.
P.M.
P.M.

Coda
D5
E5
D5
E5
You are the king of rock and roll.
P.M.

D5
E5
D5
E5
N.C.
C5
P.M.
P.M.
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2
D/C
C
He's got the mid - night mad - ness; he's got a soul.

D5
E5
N.C.
E5

Rock and roll.

Gtr. 3

w/ bar

Gtrs. 1 & 2

P.M.

P.M.

THE LAST IN LINE

Words and Music by Ronnie James Dio,
Jimmy Bain and Vivian Campbell

C G/B G5 Am7 G/B
light in - side the dark - ness that it needs, yeah. We're a

C G/B Am7 G/B Am7 G/B
laugh with - out a tear, the hope with - out the fear.

Interlude
Faster
Gtr. 1 tacet
C G/B Am7 G A5 Dsus4 D
We are com - in' home.
*Gtr. 2 (dist.)
f
*Doubled throughout

A5 Csus4 C A5 Dsus4 D A5 Csus4 C
**Home.
P.M. P.M.
**w/ echo repeats

A5
Dsus4
D
A5
Csus4
C
P.M.
P.M.
A5
Dsus4
D
A5
N.C.
Verse
A5
1. We're off to the witch; we may nev - er, nev - er, nev - er come home. But the
2. Two eyes from the east, it's the an - gel or the beast, and the
G5
A5
mag - ic that we'll feel is worth a life - time. We're all
an - swer lies be - tween the good and bad.
15ma
loco
P.H.
Pitch: E
Play 1st time only
born up - on the cross; we're the throw be - fore the toss. You can re -

G5
A5
lease your - self, but the on - ly way is down.
P.M.
w/ bar
We don't come a - lone, we are fi - re, we are stone. We're the
We search for the truth; we could die up - on the tooth. But the
G5
A5
hand that writes then quick - ly moves a - way.
thrill of just the chase is worth the pain.
Chorus
F5
We'll know for the first time

G5
if we're e - vil or di - vine. We're the last in
P.M.
A5 Dsus4 D A5 Csus4 C
To Coda
line, yeah, we're the last in
Rhy. Fig. 1
A5 Dsus4 D A5 N.C.
line.
End Rhy. Fig. 1
P.M.
P.M.
F5
Gtr. 3 (dist.)
f
semi-P.H.
P.M.
Gtr. 2 Riff A
P.M.
P.M.

A5
G5
A5
semi-P.H.
End Riff A
P.M.

Gtr. 2: w/ Riff A
F5
Gtr. 3

A5
G5
A5
P.M.
P.M.

F5
Gtr. 3
P.M.
Gtr. 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

A5
G5
A5
P.M.
P.M.
P.M.
P.M.
P.M.

F5
P.M.
P.M.
P.M.

P.M.
P.M.
P.M.

G5
P.M.
P.M.
P.M.

Gtr. 2: w/ Rhy. Fig. 1
A5 Dsus4 D
A5
Csus4 C
Gtr. 3 tacet
A5 Dsus4 D
A5 N.C.
Yeah,
yeah.
8va
Gtr. 3
loco
2 1/2

Verse
A5
3. We're off to the witch; we may nev - er, nev - er, nev - er come home. But the
Gr. 2
G5
A5
mag - ic that we'll feel is worth a life - time. We're all
15ma
loco
P.M.
P.H.
Pitch: E
born up - on the cross. You know we're the throw be - fore the toss. You can re - lease
G5
A5
D.S. al Coda
your - self but the on - ly way to go is down.
Coda
Repeat and fade
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)
A5 Dsus4 D A5 Csus4 C A5 Dsus4 D A5 Csus4 C
*line! See how we shine. We're the last in, we're the last in…
*Vocal ad lib on repeats.

MAN ON THE SILVER MOUNTAIN

Words and Music by
Ronnie James Dio and Richard Blackmore

B♭5
G5
E♭5
C5
Gtr. 1: w/ Riff A (1 3/4 times)
Gm7
name.
Come and make me
ho - ly a - gain.
End Rhy. Fig. 1
P.M.
let ring
C5
B♭5
Gm7
G5
F5
E♭5
I'm the man on the sil - ver moun - tain,
yeah.
oh.
The man on the sil - ver moun - tain.
N.C.
Oh,
oh,
oh,
oh.
Oh!
Gtr. 1
Guitar Solo
*G5
semi - P.M.
1/2
*Chords implied by bass (next 16 bars).

G5

E♭5
C5
D5

G5
8va

E♭5
C5
F5
8va

G5
8va
loco

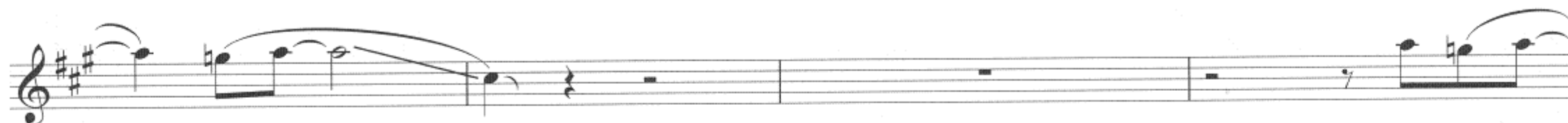
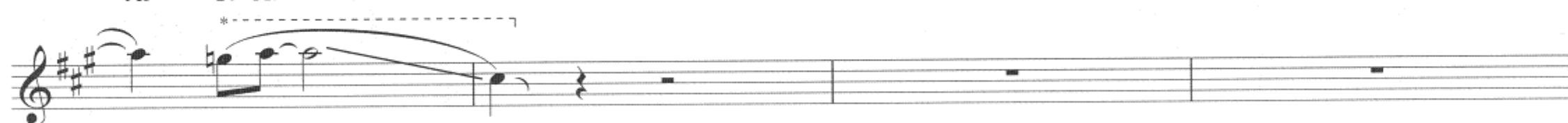
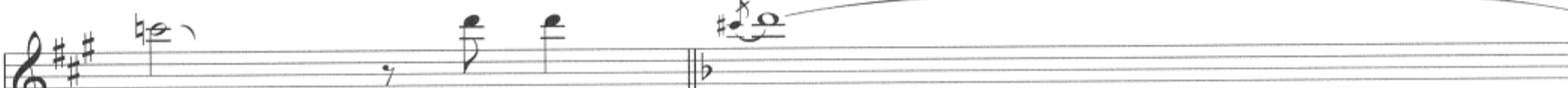
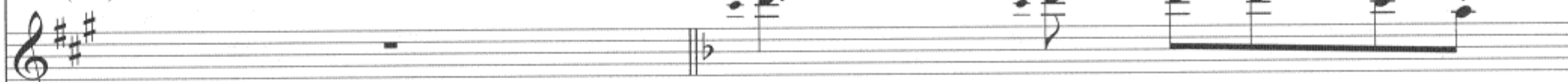
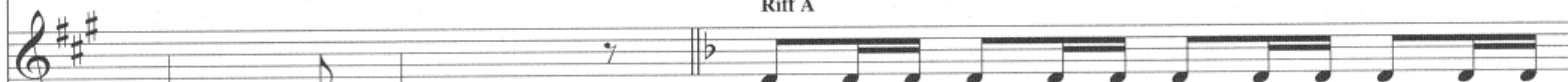
Eb5
C5
G5
A5
8va
Outro-Chorus
Gtr. 1: w/ Riff B
Dm
Bb
Dm
Get down with fi - re.
Lift my spir - it
*F
Gtr. 1: w/ Rhy. Fig. 1
Bb5
C5
Bb5
G5
high - er.
Some - one's scream - ing my name.
*Bass plays A.
Gtr. 1: w/ Riff A (3 1/2 times)
Eb5
C5
Gm7
C5
Bb5
Come and make, make me ho - ly a - gain, oh.
The
Gm7
G5 F5 Eb5
Gm7
man on the sil - ver moun - tain, yeah.
Oh, I'll get you that much
C5
Bb5
Gm7
G5 F5 Eb5
high - er. Got to lift your spir - it high - er.
Gm7
C5
Bb5
Gm7
I'm the man on the moun - tain.
The man on the sil - ver moun - tain,
G5 F5 Eb5
Gm7
C5 Bb5 Gm7
rit.
Bb5 C5
oh, oh, oh, oh.
Gtr. 1
rit.

THE MOB RULES

Chorus
A5
G5
A5
N.C.
D5
E
*D/E
take a bite
from the wall,
oh.
You've
lose your hold
on the flame,
yeah.
It's
Gtr. 1
w/ bar
*Bass plays E.

E
D/E
noth - ing to say.
They're break - ing a - way.
o - ver, it's done.
The end has be - gun.
w/ bar

To Coda
E
D/E
Dm7
N.C.
If you lis - ten to fools...
the mob
w/ bar

Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#
rules.
The mob
D.S. al Coda
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F# G5 D/F#
rules.
*w/ delay set for dotted quarter-note regeneration w/ multiple repeats.
Coda
Guitar Solo
D5
fools... the mob rules.
Gtr. 2 (dist.)
Gtr. 1
Riff A
P.M.
w/ bar
steady ascent
B♭5
P.M.
P.M.

Gtr. 1: w/ Riff A (1 5/8 times)

Gtr. 2

B♭5

P.M.

C5

F5 E5 F5 E5 D5

let ring

B♭5

Chorus
F5 E5 F5 E5 G/D D
You've
Gtr. 2
Gtr. 1
w/ bar
Gtr. 2 tacet
G/D D
noth - ing to say.
Oh, they're break - ing a - way.
Gtr. 2 divisi
P.M.
G/D D Dm7 N.C.
If you lis - ten to fools...
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
3. Break the cir - cle and stop the move - ment, the wheel is thrown to the ground.

A5 G5 A5 N.C. A5 G5 A5 N.C.
loco

Begin fade
D5 G5 D/F♯ G5 D/F♯ A5 G5 A5 N.C. A5 G5 A5 N.C.

A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯ A5 G5 A5 N.C.
8va

A5 G5 A5 N.C. A5 G5 A5 N.C. D5 G5 D/F♯ G5 D/F♯
8va
loco

Fade out
A5 G5 A5 N.C. A5 G5 A5 N.C. A5 G5 A5 N.C.
hold
bend

NEON KNIGHTS

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler,
Anthony Iommi and William Ward

E5
D
Dmaj7
Can't re - mem - ber when we came so close to
Time a - gain to save us from the jack - als
P.M.
D5
Dmaj7
N.C.
love be - fore.
of the street.
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Hold on, good things nev - er last.
Ride out, pro - tec - tors of the realm.
Noth - ing's in the past, it al - ways seems to come a -
Cap - tains at the helm, sail a - cross the sea of
gain.
lights.
Chorus
A - gain and a - gain,
Gtr. 1

To Coda
F6
C
again and again,
and a-
and a-
P.M.

E5
D
E5
-gain.
Oh.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
D
E5
D
E5
2. Cry out to legions of the brave.
P.M.

D
E5
D
Dmaj7
D
Dmaj7
N.C.
Time again to save us from the jackals of the street.

E5
D
E5
D
Ride out, pro - tec - tors of the realm.
E5
D
Dmaj7
D
Dmaj7
N.C.
Cap - tains at the helm, sail a - cross the sea of
E5
Bridge
A5
C5
lights.
Cir - cles and rings,
Gtr. 1
P.M.
D5
N.C.
A
C5
drag - ons and kings.
Weav - ing a charm and a
P.M.
D5
G5
A5
C5
spell.
Blessed by the night,

D5 N.C. A G5
ho - ly and bright. Called by the toll of the bell.
P.M. P.M.
A D C/D N.C.
Blood - y an - gels fast de - scend - ing.
P.M.
D C/D A5 C5 B5 A5 N.C.
Mov - ing on a nev - er bend - ing light.
A5 C5 B5 A5 D C/D N.C.
Phan - tom fig - ures free for - ev - er.
P.M.

D
C/D
F5
Out of shad - ows, shin - ing ev - er bright.
P.M.
G5
A5
C5 B5 A5 N.C.
Ne - on knights.
P.M.
A5
C5 B5 A5 N.C.
A5
C5 B5 A5 N.C.
Ne - on knights.
A5
C5 B5 A5 N.C.
Guitar Solo
E
Em
open
Gtr. 1
All right.
Gtr. 2
(dist.)
(cont. in slashes)

Bm7
B5
C5
D5
let ring
1/2
P.M.
Em
A5
D5
P.M.
C5
D5
Em
Rhy. Fig. 3
Bm7
B5
C5
D5
Em
8va
A5
D5
C5
D5
End Rhy. Fig. 3
8va

Gtr. 1: w/ Rhy. Fig. 3 (1 7/8 times)
Em
Bm7
B5
8va
Gtr. 2
loco

C5
D5
Em
A5

D5
C5
D5
Em

Bm7
B5

C5
D5
Em

A5
D5
8va
C5
D5
B5
8va
loco
Gtr. 2
Gtr. 1
D.S. al Coda
N.C.
P.M.

Coda
Outro-Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1 (till fade)
E5
D
E5
gain.
Gtr. 2
P.H.
Pitch: D
E
Ne - on
knights.
slight P.H.
Pitch: B
8va
loco
All
right.

Begin fade
E5
D
E5

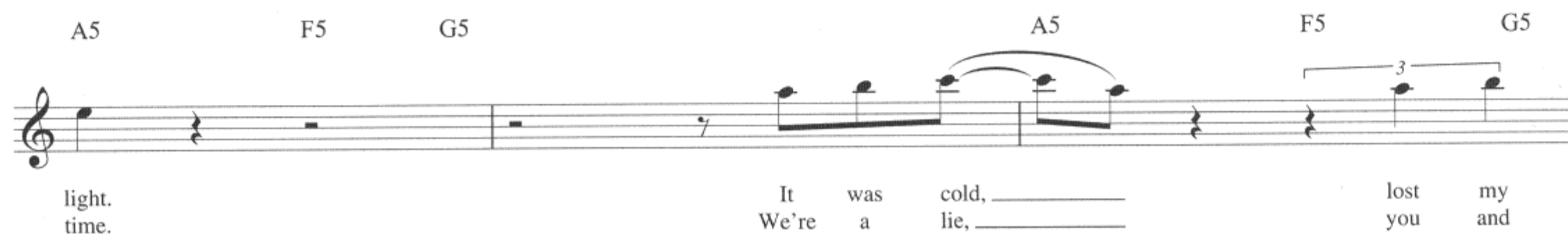
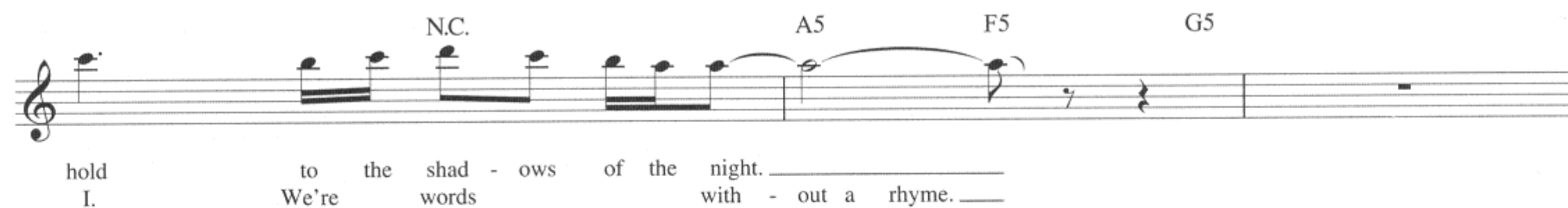
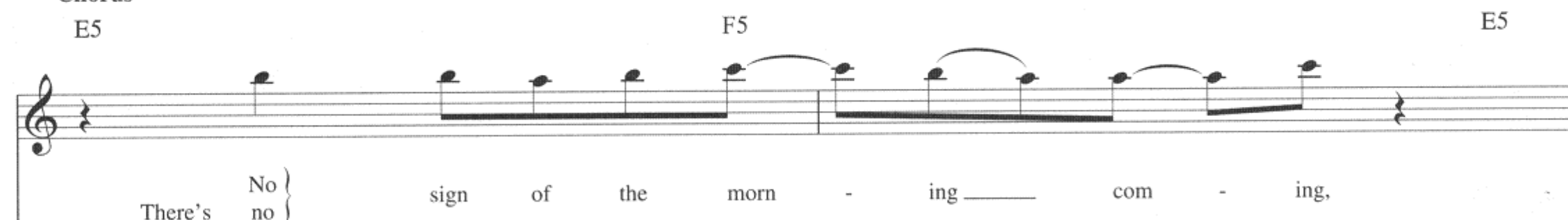
D
E5
D
P.M.
P.M.

E5
8va
loco
D
E5
P.H.
Pitch: G E

D
E5
D

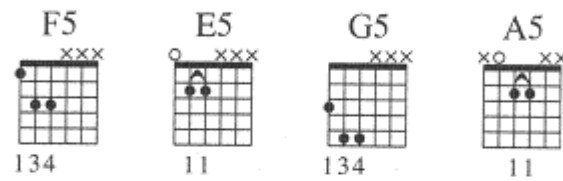
Fade out
E5
D
E5

RAINBOW IN THE DARK

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
A5 F5 G5 N.C. A5 F5 G5
and I see that it's me who's lost and never found.
do they hide deep inside? Is it someone that you know?
A5 F5 G5 N.C.
I cry out for magic. I feel it dancing in the
You're just a picture, you're an image caught in
A5 F5 G5 A5 F5 G5
light. It was cold, lost my
time. We're a lie, you and
N.C. A5 F5 G5
hold to the shadows of the night.
I. We're words without a rhyme.
Chorus
E5 F5 E5
No / There's no sign of the morning coming,
Gtrs. 1 & 2
Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
1st time, Gtr. 3: w/ Riff A (2 times)
F5 G5 A5 F5 G5
you've been left on your own, like a rainbow in the dark,
End Rhy. Fig. 2

N.C.
A5
F5
G5
8va
P.M.
1
1 1/2

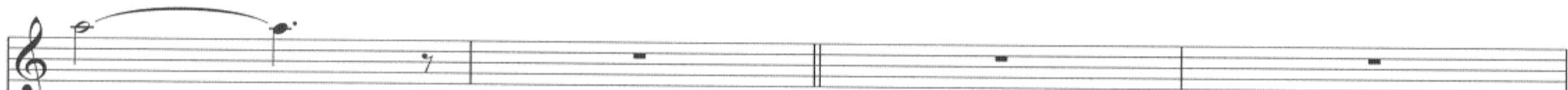
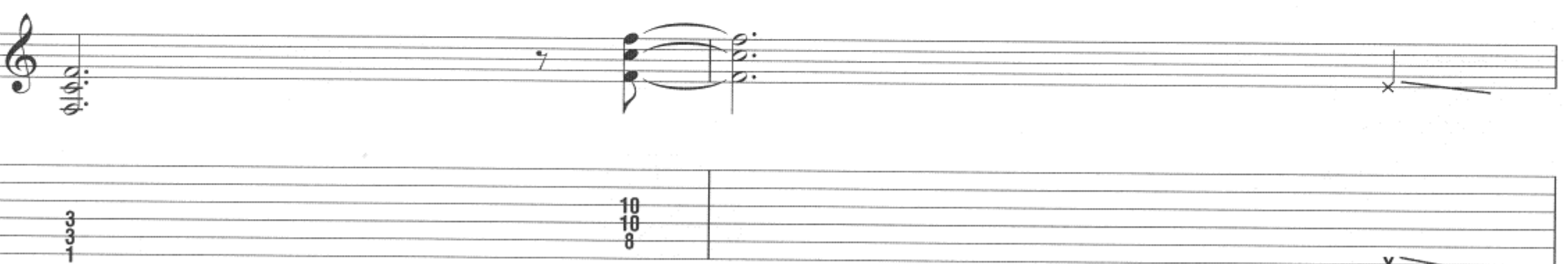
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5
F5
E5
loco
F5
G5
8va
loco
Harm.
Pitch: E
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 4 tacet
A5 F5 G5 N.C. A5 F5 G5
Gtrs. 1 & 2: w/ Rhy. Fill 1
3. When I see
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
A5 F5 G5 N.C. A5 F5 G5
light - ning, you know it al - ways brings me down,
A5 F5 G5 N.C.
'cause it's free and I see that it's me who's lost and nev - er
A5 F5 G5 A5 F5 G5
found. Feel the mag - ic.
N.C. A5 F5 G5
I feel it float - ing in the air. But it's fear
A5 F5 G5 N.C. A5 F5 G5
and you'll hear it call - ing you. Be - ware, look out!

Outro-Chorus
E5
F5
E5
F5
There's no sight of the morn - ing com - ing, there's no sign of the day.
Gtrs. 1 & 2
E5
F5
G5
You've been left on your own like a rain - bow,
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.) (till fade)
Gtr. 3: w/ Riff A (4 times)
A5
F5
G5
N.C.
A5
F5
G5
like a rain - bow in the dark.
N.C.
A5
F5
G5
N.C.
Yeah, yeah.
You're a rain - bow in the
A5
F5
G5
N.C.
Begin fade
A5
F5
G5
dark,
N.C.
A5
F5
G5
N.C.
just a rain - bow in the dark.
No sight of the morn -
Fade out
A5
F5
G5
N.C.
A5
F5
G5
- ing.
No rain - bow in the dark.

SACRED HEART

F5
A5
time just slips away.
Oh. Run-ning in-to no-where,
P.M.
F5
turn-ing like a wheel, and a year be-comes a day,
hey.
P.M.
Pre-Chorus
D5 C5/D D5 C5/D D5 C5/D D5
A5
When-ev-er we dream, that's when we fly.
P.M.
D5 C5/D D5 C5/D D5 C/D Dm C5/D D5
So here is a dream for just you and I:
P.M.

E5
*F
C5
G/B
We'll find the sa - cred heart
*Chord played by kybds.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
A5 G5/A A5 G5/A A5
some - where bleed - ing in the night,
G5/A A5 G5/A F5
yeah.
Look for the light
and find the sa - cred
heart.
F5
Verse
A5
Oh.
2. Here we see the wiz - ard
Gtrs. 1 & 2
15ma loco
**15ma
P.H. P.M.
P.H.
Pitch: F
**Refers to harmonic only.
1/4
F5
F(♯4)
star - ing through the glass,
and he's point - ing right at you.
Now
P.M.
P.M.
semi-harm.

A5
F(♯4)
you can see to - mor - row, the an - swer and the lie, and the things you've got to do.
1/4
Bridge
A5
F5
G5
Yeah. Oh. Some - times you nev - er fall and,
P.M.
F5
G5
ah, you're the luck - y one. But,
F5
G5
F5
G5
oh, some - times you want it all. You've got to reach for the sun

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
A5 G5/A A5 G5/A A5 G5/A A5 G5/A F5
and find the sa - cred heart
A5 G5/A A5 G5/A A5
some - where bleed - ing in the night.
Oh, look to the
G5/A A5 G5 F5 G5 F5
Guitar Solo
light.
Gtr. 3 (dist.)
f
semi-harm.
P.M.
Gtrs. 1 & 2
semi-harm.
grad. bend

A5
G5/A
A5
G5/A
A5
(cont. in slashes)

F5
Gtrs.
1 & 2
Gtr. 3
P.M.

E5
F5
8va
loco

G5
A5
E5
w/ bar
slack

F5
G5
(cont. in notation)
3. Well, you
semi-
harm.
w/ bar
semi-
harm.
grad. bend
Verse
A5
Gtr. 3 tacet
F(♯4)
fight to kill the drag - on, you bar - gain with the beast, then you sail in - to a sigh.
Gtr. 3
Gtrs. 1 & 2
A5
You run a - long the rain - bow and
Gtrs. 1 & 2

F(♯4)
nev - er leave the ground.
Still you don't know why.
Pre-Chorus
D5 C5/D D5 *F5/D D5 C5/D D5 F5/D
When - ev - er you dream, you're hold - ing the key.
1/4
*Bass plays D.
A5 **D5/A C5/A A5 D5 C5/D D5 F5/D D5
It o - pens the door
**Bass plays A.
C5/D D5 F5/D F5 G5 C5 G/B
to let you be free, yeah, and find the sa - cred heart

A5 G5/A A5 G5/A A5 G5/A A5 G5/A

Run a - long the rain - bow be - fore it turns to black.

Gtr. 3

2
2
0

Gtrs. 1 & 2

P.M. P.M.

0 9 7 7 5 0 0 9 7 7 5 0 0 7 5

w/ sound effects

F5/A G5/A F5/A E5/A F5 E5 N.C. *F

At - tack!

w/ bar

P.M. P.M. P.M. P.M. P.M.

*Chord played by kybds.

G5/A
A5
G5/A
F5
ah,
you're the luck - y one.
Gtrs. 1 & 2
P.M.
9 7 7 5 9 7 7 5 5 3
0 0 0 0

A5
G5/A
A5
G5/A
A5
Oh.
Some - times you need it all.
You've got to
Rhy. Fig. 2
P.M.
1/2
(9)

Begin fade
G5/A
A5
G5/A
F5
reach for the sun
End Rhy. Fig. 2
P.M.
P.M.
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till end)
A5
G5/A
A5
G5/A
A5
and find the sa - cred heart.

G5/A A5 G5/A F5 A5 G5/A A5 G5/A A5
Yeah, bleed - ing in the night, yeah,

G5/A A5 G5/A F5
yeah. We'll find the sa - cred heart.

A5 G5/A A5 G5/A A5 G5/A A5 G5/A
Gtr. 3
*15ma
P.H.
grad. bend
grad. bend
Pitch: F♯ G♯ F♯ G♯ F♯
*Refers to harmonics only.

F5 A5 G5/A A5 G5/A A5
P.M.

Fade out
G5/A A5 G5/A
8va

STAND UP AND SHOUT

Words and Music by
Ronnie James Dio and Jimmy Bain

C5
B5
D5
N.C.
C5/A
B5/A
N.C.
C5/A
it.
ing.
So
You
o
know
you've
pen
got
to
up
your
want it
eyes.
all.

C5
B5
D5
Chorus
C5/A
E5
You've got de - si -
Gtrs. 1 & 2
Rhy. Fig. 2
P.M.

N.C.
C5/A
F5
N.C.
C5/A
re,
so let it out.
P.M.

N.C.
You've got the pow - er.
Stand up and shout!
End Rhy. Fig. 2
*15ma
15ma
P.M.
P.H.
Pitch: F
*Refers to harmonics only (next 2 meas.).

*Both strings caught and bent w/ ring finger.

N.C.
C5/A
D5
C5/A
re;
go on,
ex - plode!
P.M.
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5
N.C.
C5/A
F5
You've got de - si - re,
so let it out.
N.C.
C5/A
N.C.
You've got the pow - er.
Stand up and
Gtrs. 1 & 2
*15ma
P.M.
*Harm. only
Gts. 1 & 2: w/ Rhy. Fig. 1
C5/A
B5/A
N.C. C5/A
C5 B5 D5
shout!
(Hey!)
Stand up and
Outro
Gts. 1 & 2: w/ Rhy. Fig. 1 (6 3/4 times)
N.C. C5/A
B5/A
N.C. C5/A
C5 B5 D5
shout!
Let it out!
Stand up and shout!

N.C.
C5/A
B5/A
N.C.
C5/A
P.M.
P.M.
1/4

C5
B5
D5
N.C.
C5/A
*15ma
grad. bend
semi-harm.
P.H.
1/4
1/2
Pitch: C♯
*Refers to harmonics only (next 3 meas.).

B5/A
N.C.
C5/A
15ma
15ma
P.H.
P.H.
P.H.
Pitch: D♯
E
B
C♯

Free time
C5
B5
D5
C5
Gtr. 3
Gtrs. 1 & 2
P.M.

A5
w/ bar
1/4
P.S.
steady gliss.
w/ bar
*A.H.
*While hammering on and pulling off w/ L.H. as indicated, lightly rest heel of R.H. on strings over bridge and slowly move back and forth towards headstock, thereby generating random harmonics.
**A.H.
**Produce harmonics as in Gtrs. 1 & 2.
A.H.

WE ROCK

Words and Music by
Ronnie James Dio

C5
it seems the cloud that's left be - hind, oh, can
- es. If we lis - ten they will say, oh,
P.M.
To Coda
A5
Gsus4
G
pen - e - trate your mind. But
we can find the way. But we'll
sail on,
Rhy. Fig. 2
Gsus4
G
Gsus4
G
Gsus4
G5
sing a song, car - ry on. 'Cause we
End Rhy. Fig. 2
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Am
1.
rock! We rock! We rock!
F5
C5
B5
2.
F5
G5
A5
B5
C5
D5
Gtrs. 1 & 2
Rhy. Fill 1
End Rhy. Fill 1
(cont. in notation)
We rock! We

C5
G5
A5
let ring
P.M.
C5
D5
8va
B5
C5
G5
F5VIII
Gtrs. 1 & 2
8va
loco
E5
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Am
(We rock!)
tr
D.S. al Coda
Gtr. 3 tacet
Gtrs. 1 & 2: w/ Rhy. Fill 1
F5 G5 A5 B5 C5 D5

Am

Let's rock!

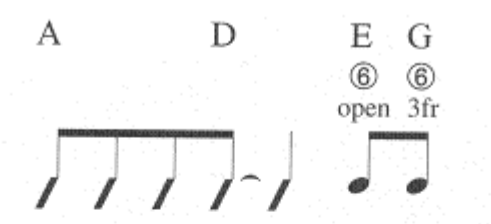
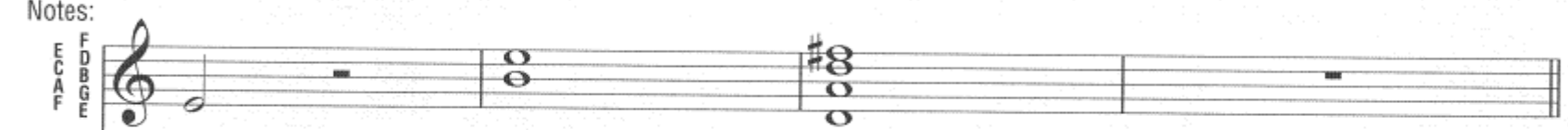
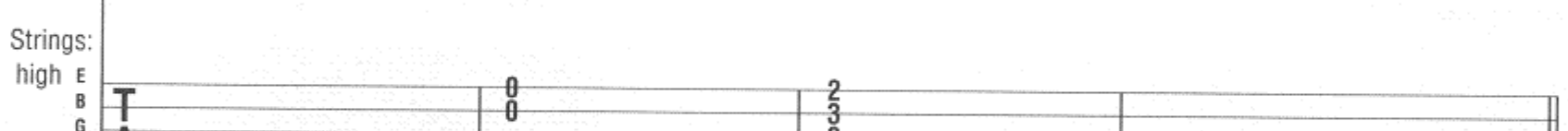
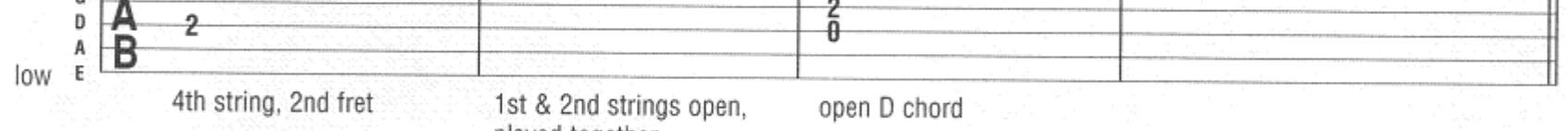
Am/F

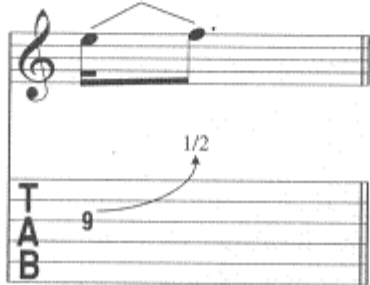
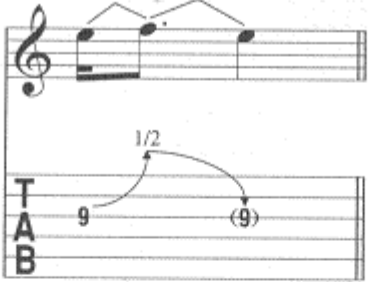
We rock! We

Am Am/F

rock! We rock!

8va

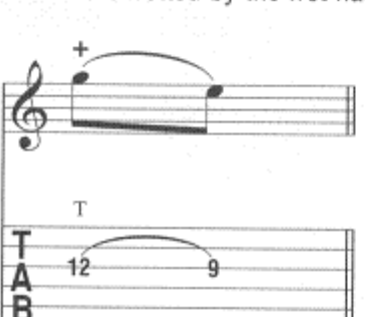
grad. bend

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

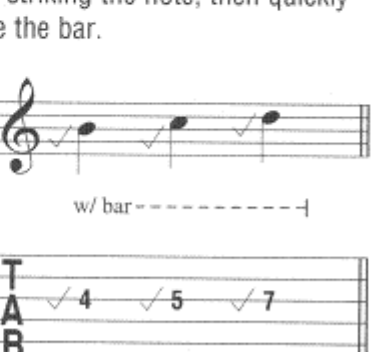
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

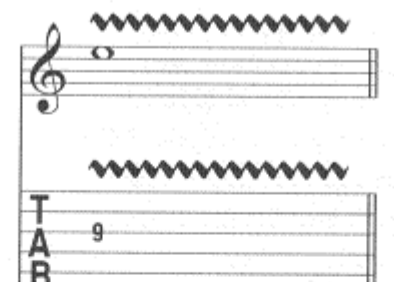
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Don't Talk to Strangers

Heaven and Hell

Holy Diver

King of Rock & Roll

The Last in Line

Man on the Silver Mountain

The Mob Rules

Neon Knights

Rainbow in the Dark

Sacred Heart

Stand Up and Shout

We Rock

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